

16 Mar 77

RE: OMAR'S BIOGRAPHICAL WORK POINTS

Yes, he seems to have hit upon a very good idea and he should be sent a copy of FILM EDITING.

There is another factor which has not seen the light in any biography which was the task to keep going with my work and researches and support them while not appearing so different or strange that it would prevent me from associating with many walks of life.

In my own view the main thing I did which others did not do was to enter into the livingness level of nearly every strata of world society contactable which included being about everything you could name and contacting most of the races that are.

My life has had the difficulty of appearing usual.

J. Edgar Hoover has apparently falsified my various dossiers, stuffed them with false information and edited from them favorable materials. They were then carefully handed out by various areas of government to journalists over the last 2½ decades and this not only obscures the life I really did lead but also makes the task of a biographer risky as almost anything he puts forward could collide with false and edited dossiers and media quotes from them.

My own records were stolen in 1953. Most of my intimate friends of writing days or the war have passed on and all in all I do not at all envy the task of anyone trying to reconstruct a life to make a biography from.

Actually it's been quite a life and includes a cloak and dagger aspect which has defeated a large number of governmental enemies and so far has me on the winning side.

The pattern of film technique presentation is excellent.

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JOHN J. CORCORAN, COUNTY CLERK	
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SCHEDULE A.

LRH Biog. -- Workpoints

From the outset, it is essential to realise that a biography of LRH, if it is to be worthy of its subject, should be different from previous works of that genre. It would be an attempt to project (rather than to portray) a unique being who appeared suddenly on the world stage, provided a new spiritual technique which changed the lives of masses of people on this planet, and then passed into legend.

In a word, a new literary form is called for. Of necessity, it would be one developed from the material available to the writer - both in his subjective consciousness and in the form of historical data - when he is ready to write. Overall, I conceive it as a kind of scenario for a cosmic cinema: the reader is seated, as it were, in a darkened theatre while before him on the blank screen of his imagination are projected images that have life and passion, and which involve him in both the dramatic action and the inner emotional drives of the actors.

The idea, the goal, is to present a story set always in the living, dramatic present, rather than in the dead past. (Easier said than done!) To accomplish this, I think the writer could employ a number of devices that are indispensable in writing the screen-play. Let me mention a few examples: the use of different perspective (camera angles) to highlight different aspects of a given situation, character or scene; reverse-angle revelations to highlight communication between people; the extreme close-up; cutaways to relieve tension, heighten suspense, or to provide comment on the action; montage for mood change; dissolves and slow fades for effective time-lapse; careful use of dialogue to support movement, advance the plot narration, or to reveal and develop new ideas. And so on.

In this case, the equivalent of the camera lens is, to use a Joycean phrase, "the groping of the spiritual eye" of the author.

All of which is simple to describe, but enormously difficult to achieve. But what is the alternative? Stark representation, such as that found in most conventional biographies. In these, it is customary for the writer to string together a series of events, oftener than not in chronological order, like a reconstructed skeleton in a museum. Even when the story takes a semi-fiction form, one has the impression that the biographer has merely gone rumaging through the attic of his subject's life, examining discarded articles of apparel, poring over old love letters, or puzzling over sentimental trinkets and faded, nostalgic snapshots.

It has also been fashionable of late to make biography a kind of Freudian analysis, exploring in depth the psychodynamics of the subject's behaviour, thought processes, and so on. I believe this kind of thing is spurious and misleading. I believe you should insist that the writer who undertakes the LRH biography avoid it like the plague. I have always maintained that character is best revealed in actions. For example, in a biography of Lenin (written by a close relative - I think an older sister), a true insight into the man's character and motivations emerges in a single fact: as a child, he did not play with his toys, but systematically destroyed them.

I'll not bore you here with details of structure that should be obvious to any competent craftsman. Talent and ability determine the selection of material:

LRH Biography-----3

how much to quote, kinds of excerpts from his work, anecdotes, topics to stress, what is significant, what trivial. I believe the thematic thread or plot should be based on how LRH developed and gave to the world the techniques and applied philosophy of Scientology; his struggle against secret enemies and their snares, but weighted on the positive side.

Above all, the principal criterion of the entire work should be its irresistible interest. Dullness is unforgivable. At the risk of stating the obvious, I must say that if there is a single primary task of the writer, it is to create interest and to arouse his readers. The first question has to be: will the reader turn the page? If he won't -- and I mean the reader collectively -- then other qualities do not matter; they will never be known.

These reflections are, I admit, somewhat discursive; but I hope that their residual import can provide a new point of departure in your thinking about a good LRH biography. The memory of this great man deserves the best.

OVG